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For example, in the Isleta Shee-p'ah-poon, or great "Black Lake of Tears," we recognize the Shipapulima of the Zuñis as well as the Cibobe or Sipap of other Rio Grande villages. The Zuñi Ahaiyuta and Matsaillema are recalled to mind by the Queres Oó-yáh-wee and Máiw-Sahv, the Hero Twins of the Sun Father and Moon Mother, — characters which are indeed found throughout Pueblo, Apache, and Navajo mythology. The She-wo-nah or Storm King of the Queres reminds us of the godlike Shiwani of the Zuñis, and the "Corn Maidens" are common to both these peoples.

As already intimated, some of the tales are Queres, introduced into Isleta a generation ago by a hundred and fifty villagers from Acoma and Laguna, who were forced to abandon their own pueblos on account of the drought. One at least is of Tusayan origin. Several are undoubtedly modern; among these are "Honest Big Ears," or why the burro strikes backward; "The man who would n't keep Sunday" (an Indian fairy tale with a Christian moral, the scene of the story being an ancient pueblo); "The First of the Rattlesnakes," in which goats play a prominent part; "The Feathered Barbers," in which scissors figure, etc., etc. Others bear evidence of great antiquity, no indication of contact with white people appearing therein; while others again are apparently ancient tales with intrusive references to goats, sheep, cheese, cats, wheat, and other relics of civilization. "The Drowning of Pecos" bears every evidence of antiquity, yet the tale is known to be only half a century old. It is therefore impossible in many cases to determine where the ancient ends and the modern begins.

Witchcraft, of course, plays a prominent rôle in many of the tales. Everything that is to the *left* belongs to the sorcerers; thus we are told that a witch, in playing hide-and-seek, hid under the left wing of a duck, and that a wizard, being found guilty, was shot through the left side. One whose eyes look red is regarded as a probable sorcerer, for witch-people are supposed not to sleep at night. The antitype of the prayer-plumewand is the accursed stick of the witches, to which woodpecker feathers are appended.

In "Doctor Field Manse" it is learned that no folk-tales are told after the fourteenth of March, that is, between the Spring Medicine-making and the Fall Medicine-making in October, lest the Rattlesnake, who is at this season out of his hole, punish them for some slip of the tongue.

Every folk-lorist who would gain a knowledge of Pueblo mythology should read this entertaining book.

F. W. Hodge.

THE MADONNA OF ST. LUKE; the Story of a Portrait. By [MRS.] HENRIETTA IRVING BOLTON. With an introductory letter by Daniel Huntington. Ten full-page illustrations. G. P. Putnam's Sons. New York, 1895. Pp. x, 127. 16mo.

This work is not properly a study in folk-lore, but it contains a treasury of special information closely allied to it. The author has retold and analyzed the legends of St. Luke as the painter of a portrait of the Virgin Mary. The veteran artist of New York city, Mr. Daniel Huntington,

some time president of the National Academy, remarks in a prefatory note that the author has "grouped the various legends and set them in compact order, clearly illustrating the true story without losing the poetry and simple Christian feeling which lend such grace and charm to the subject. She has filled a gap in the history of Christian Art by tracing these legends back to their source, in a spirit harmonizing with the graphic truth and tenderness of St. Luke's narrative of the early life of the Holy Mary and her Divine Child."

Of special folk-lore interest are the traditions relating to the founding of the Basilica of Sta. Maria Maggiore, and the adventures of Azavedo and his companions. The gracefully written book is illustrated by reproductions of the portrait painted by St. Luke, and of pictures by several old masters who have delineated the Evangelist in the act of painting the Virgin; these include works by Jean de Mabuse, Benedetto Buonfigli, Raphael, and Mignard. The little book is daintily bound in blue cloth.

NOTES ON PUBLICATIONS RECEIVED.

In a discussion of the Creation Legend of Samoa, originally offered as a paper at a session of the "Gesellschaft für Erdkunde," A. Bastian calls attention to the mass of philosophic ideas contained in this legend, and the manner in which the religious philosophy of civilized countries is paralleled in Samoan conceptions. The material is supplied by the works of Turner, Pratt, and the Royal Society of South Wales (1891); it is gratifying to be informed that an addition to Samoan printed literature is expected from Dr. Stübel, German consul-general. In order to the comprehension of this mythology, it is most important to possess more extended texts, and also, what now completely fails, a knowledge of Samoan ceremonial and the relation of the myths to the rites.

A longer treatise by the same writer on the Mythology and Psychology of Negroes in Guinea sets forth the same idea, that the most abstruse conceptions of the most advanced philosophies are paralleled by the notions of primitive races. Beside the works of Ellis and others, the writer refers to a Report regarding religious views and usages of the Ewe contained in Dankelmann's "Mittheilungen aus dem deutschen Schützgebiet," 1892, and to the publications of Missionary Societies, like those of the Norddeutschen Mission. Unfortunately the simple and necessary usage of a bibliography, and of precise references, is not observed, the source of the several allusions being imperfectly explained. The habit of the distinguished author, of bringing the entire mental universe under contribution, and of continual use of brackets, makes the treatise almost as difficult to follow as if the matter consisted of algebraic problems.

Dr. Boas contributes to knowledge of the languages of the Pacific coast a few Salishan texts, fragmentary versions of myths. These illustrate the exceeding difficulty of getting a correct comprehension of aboriginal ideas, as the interlinear version would itself be unintelligible without a free rendering. The mythic material includes stories of the stealing of the sun,